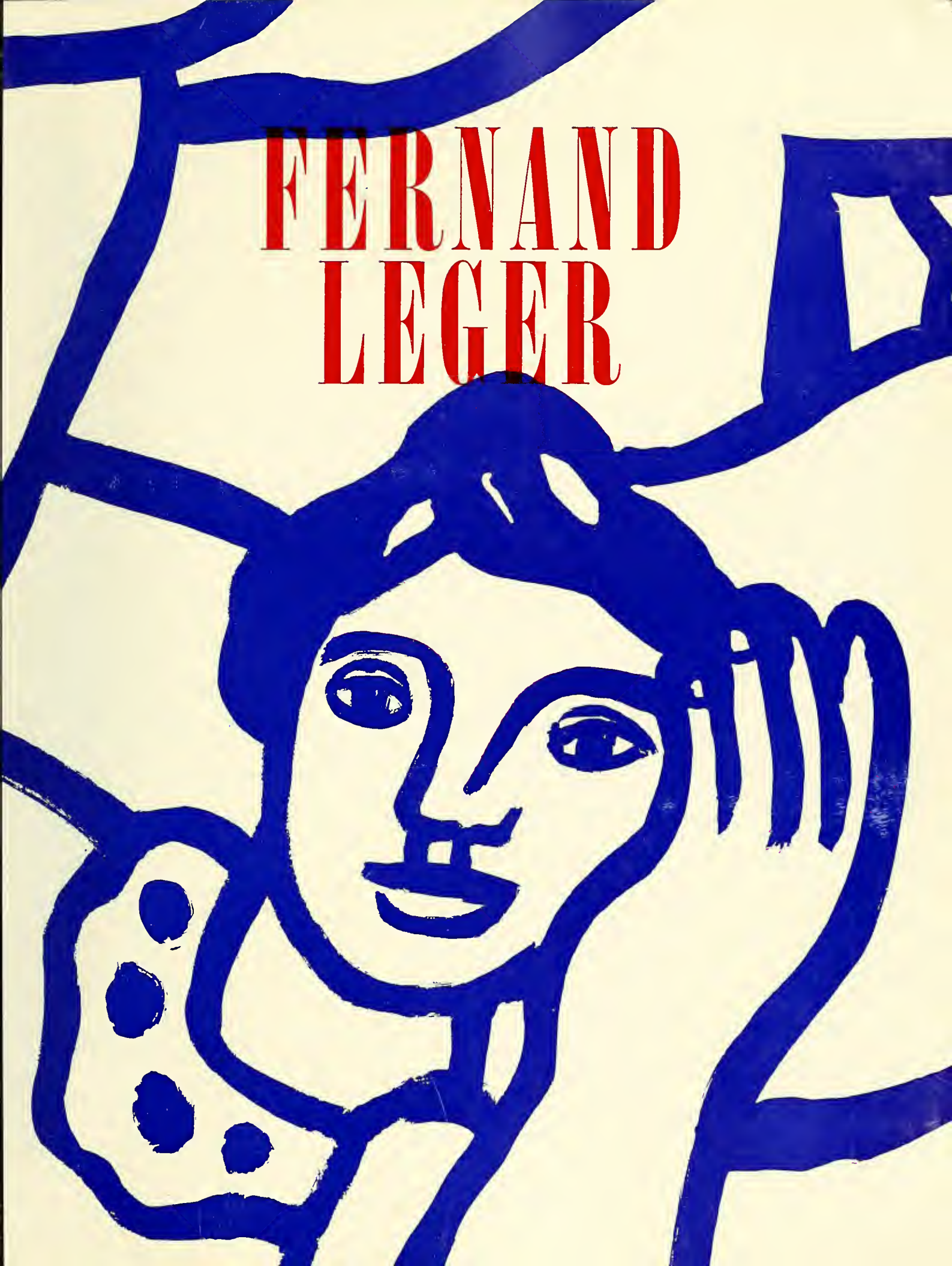
FERNAND LEGER



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FERNAND LEGER

FIVE THEMES AND VARIATIONS

MASTER SERIES NUMBER 1

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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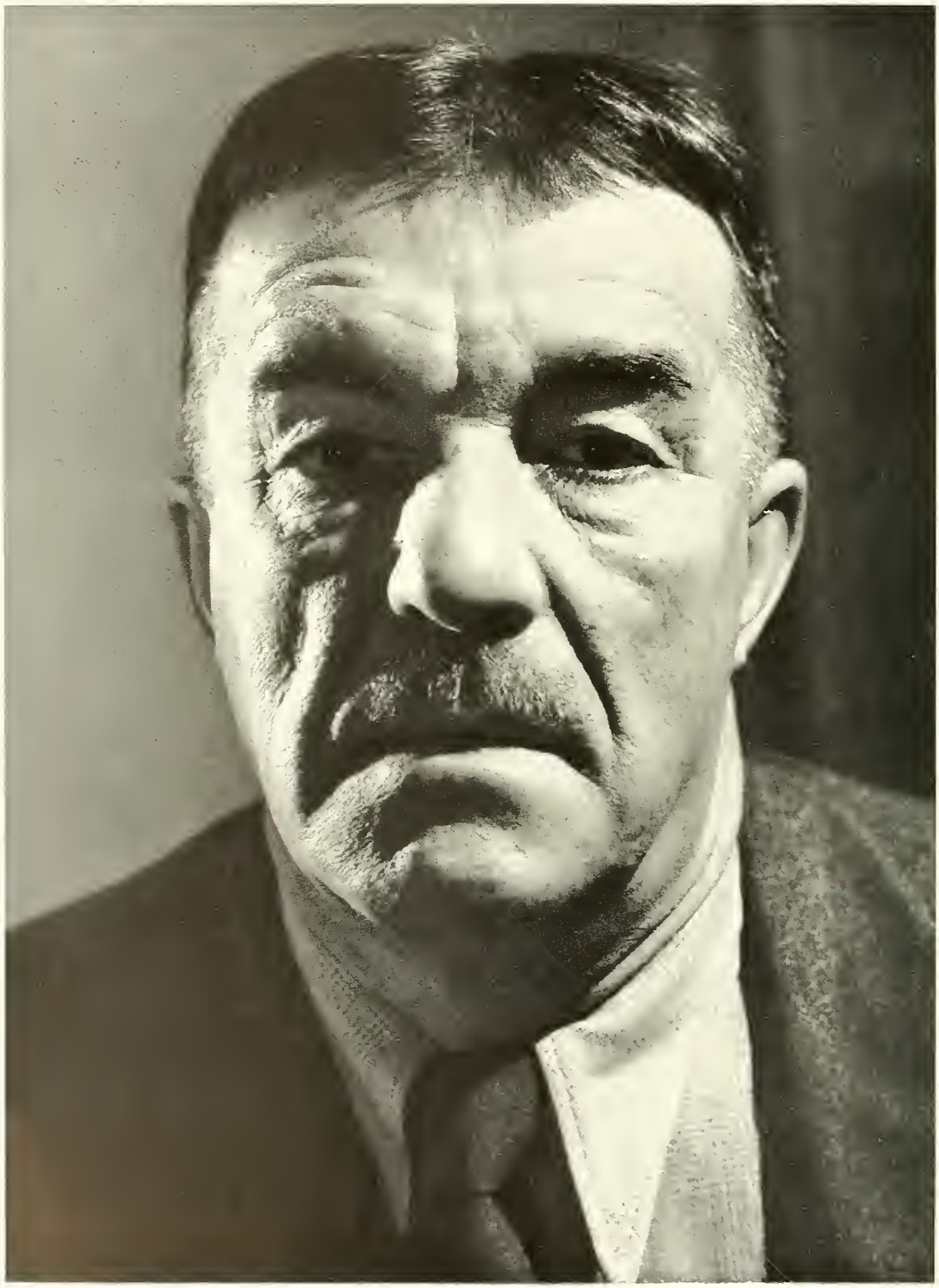
ACKNOWLEDGMENTS

An exhibition attempting to gather the final, culminating works by one of the great artists of our time requires for its success a number of favorable conditions. It must first be assured of the full cooperation of those who were closest to the artist and count upon their generosity and confidence. This was the case when Mme. Fernand Léger and M. Georges Bauquier, the latter in his capacity as Director of the Musée Fernand Léger in Biot, agreed to cooperate wholeheartedly with the initiative taken by the Solomon R. Guggenheim Museum. The willingness of the numerous museums, galleries and private collectors to part temporarily with their possessions and, in many instances, their readiness to assist with advice and counsel is another essential prerequisite. This was fulfilled by those listed as lenders to the exhibition and to a heightened degree by the Galleries Louise Leiris and Maeght, whose principals Daniel-Henry Kahnweiler and Aimé Maeght took a direct and active interest in the preparation of the Léger show. Messrs. Louis Carré and Sidney Janis rendered assistance in the same generous spirit and contributed color plates, thereby enriching the catalogue which documents the exhibition.

It need hardly be stressed that an undertaking of such importance could not be carried out without the imagination and the skill of the professional museum staff. Director Thomas M. Messer was assisted by Daniel Robbins, Assistant Curator, who wrote the introductory passages referring to each of the five themes listed in the catalogue and who relied upon Maurice Tuchman, Susi Bloch and Carol Fuerstein for extensive research work. Dr. Louise Averill Svendsen, the Museum's Curator of Education, edited the catalogue.

To all these the Trustees of The Solomon R. Guggenheim Foundation express their appreciation and their gratitude.

Harry F. Guggenheim, President



Fernand Léger was born in 1881 in Argentan, Normandy. After a period of apprenticeship to an architect in Caen, he came to Paris in 1900. He worked as an architectural draughtsman for two years and, in 1903, began his studies at the École des Arts Décoratifs and in the studios of Léon Gérôme and Gabriel Féry. He also painted at the Académie Julian and studied the old masters at the Louvre.

By 1909 he had met Rousseau, Delaunay, Blaise Cendrars, Apollinaire and Max Jacob. Through Apollinaire and Jacob, he met the dealer Daniel-Henry Kahnweiler who exhibited his work and introduced him to Picasso and Braque.

Drafted into the army in 1914, Léger served in the engineering corps. He was wounded and discharged in 1917.

Léger married Jeanne-Augustine Lohy in 1919. The following year he met Le Corbusier, with whom he later traveled and worked—his first murals were executed for the architect's pavillion at the Exposition des Arts Décoratifs in 1925.

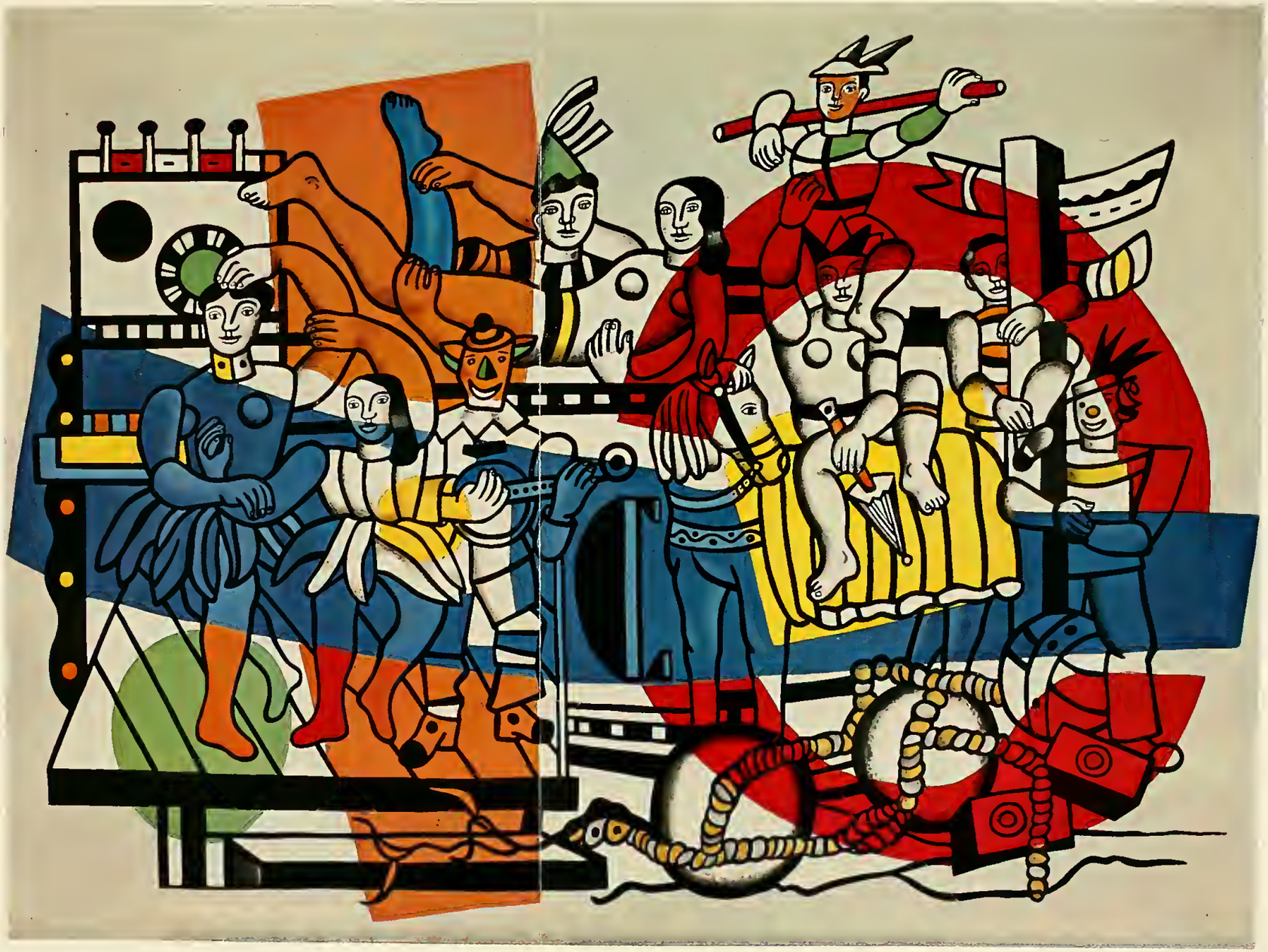
Léger's pioneering work in experimental cinema includes the BALLET MÉCANIQUE of 1924. In 1946 he collaborated with Hans Richter, Duchamp, Ernst and Calder on DREAMS THAT MONEY CAN BUY. His important stage designs include décor and costumes for the Swedish Ballet between 1921 and 1923 and the Paris Opera in 1937 and 1951.

During the 1930's, Léger made three trips to the United States. He lived in this country throughout the war years and taught at Yale University and Mills College in Oakland, California. At this time he painted studies for and variations on THE DIVERS, THE CYCLISTS and THE COUNTRY OUTING.

After the war, Léger returned to France and worked on several projects for public buildings. These commissions included: a mosaic for the church façade at Assy, 1946-49; windows and tapestries for the church at Audincourt, 1951; a mural for the United Nations Building, New York, 1952; and windows for the University of Caracas, 1954. In 1949 he began work on the theme of THE CONSTRUCTORS.

After Jeanne Léger's death, Léger settled in Gif-sur-Yvette. In 1952 he married Nadine Khodossevitch. In 1954 he completed the final version of THE GREAT PARADE, a theme which had occupied him for many years.

Léger died in 1955.



111. The Great Parade (final version). 1954. Collection Aimé Maeght, Paris.

FIVE THEMES AND VARIATIONS

If ever one may speak of a culminating work, a summing-up of a life-long artistic striving, an *état définitif*, it is of the GREAT PARADE by Fernand Léger.

Within this monumental canvas completed by the seventy-three year old artist in 1954, are the insight and the experience, the skill and the knowledge, the perfection of form and the force of expression, evolved through countless preparatory and intermediary stages, through a long and steadily growing creative development. The thirty-six variants on view, executed in all sizes, media and states of completion, are not more than perhaps one-half of the total number of extant versions that bear direct reference to the theme of the GREAT PARADE. Also traceable in the large canvas are the essences, both formal and thematic, of earlier cycles, the COUNTRY OUTING, the CONSTRUCTORS, the CYCLISTS, the DIVERS, and others, that engaged Léger in his late period, from 1940 when he left France for the United States to 1955 when he died in the French town of Gif-sur-Yvette.

That each of these cycles is based on a central motif linked to a specific plastic idea, and that the final state of each is the outcome of a determined search for the perfect solution should become clear from the contemplation of the fragments in their relationship to the final work. FIVE THEMES AND VARIATIONS then, is presented to visitors of the Solomon R. Guggenheim Museum as evidence of Fernand Léger's late and significant achievement—one that on a comparable scope has not been seen before on this side of the Atlantic.

The GREAT PARADE is ten feet high and thirteen feet long. It confronts us, as masterpieces often do, with a powerful but ambiguous impact. A mood of gay sadness prevails; monumentality is paired with floating airiness; form and color become one and the same; surface and depth lose their categoric meaning, cancelling and enhancing each other; finally, restraint and expressiveness, the withdrawal into an impassive and mysterious surface charged, nonetheless, with emotional intensity, complete the listing of opposites that are resolved in a single statement.

The large, black letter C at the very center of the huge canvas is all that remains from the word CIRQUE spelled out in earlier versions of the GREAT PARADE. Groups of clowns and of acrobats, a horse, a makeshift platform, poles, bells, boxes, ropes, the miscellaneous paraphernalia of the circus trade, set the stage. The performers face us impassively. They are real and easily recognizable for what they are.

Nor is it difficult to read the broader implication of Léger's subject matter, which in the GREAT PARADE is stated with more discreetness than in the immediately preceding themes of the COUNTRY OUTING, the CONSTRUCTORS, and the CYCLISTS. In all these paintings, construction workers and vacationing bicyclists, picnic groups and circus folk are representing an ennobled working class which, in their relaxed informality and their quiet bearing, reflect an ideal of modern man. It is Léger's vision of a proletarian aristocracy, served by the machine, and living in a state of complete harmony within a technological world.

The formal solution is consonant with the theme. A prominent rectangular shape in the left canvas half is balanced by an equally strong elliptic form on the right. The letter C which, as already mentioned, is a token toward the circus caption thus also becomes the pivot on which the two halves are hinged. The horizontal and the vertical are the principal directional accents, supplanting the diagonal primacy of the immediately preceding COUNTRY OUTING. Contrary to the obviously geometric concept of the earlier CONSTRUCTORS, Léger restrains the effect of a perpendicular organization and thereby avoids too complete a victory of the mechanical over the organic, human element. He provides, for the same reason, strong circular counterweights to linear accents, and tilts the principal directional

stresses slightly so as to remove rectangular rigidities. The surface so organized reflects order without pedantry, and clarity without a pedestrian precision.

In constructing picture space, in creating depth, Léger employs means of the utmost sophistication. Born in a generation of artists that had already inherited a non-perspective convention, he sets out to create volumes that live in the shallow space of cubism. In his late work, however, depth is rendered through a variety of devices which achieve the desired results without divulging the means. In the GREAT PARADE shading is employed inconspicuously along the edges of circular bodies to create volume. Receding diagonals define the platform on the left, and three-dimensional boxes are rendered at the lower right. In general, quasi-perspective means are used to insinuate depth but are not allowed to impose themselves upon the work as a whole. Through pure color, and its projecting and receding qualities more than through any other single device, Léger achieves an animated spatial effect. As a result of this carefully balanced form-color play, his works live on borrowed depth, and the painting surface remains intact as such.

The purest and richest of color schemes is employed for the GREAT PARADE. It consists of the three primaries—blue, red, yellow—and of two secondary colors—green and orange—the same formula that is used in the final state of the COUNTRY OUTING and in the great DIVERS. Violet, the third secondary, is withheld in this and other examples, suggesting the artist's preference for a color quintet. Colors then are either separated by white or vigorously contrasted with one another and made to sing out with full voice. As in other late examples, Léger reserves grey-brown tonalities for natural or organic objects— clouds and clothing in the CONSTRUCTORS, the rope in the GREAT PARADE—to remind us of a lingering imperfection which has been all but eliminated by the pure color vision of his art.

A very characteristic feature in Léger's late painting is the separation of color from the confines of the linear pattern. A given shape, which as a representational symbol is depicted by a contour line, no longer contains color within it. Rather, color enters and departs as if of its own free

will. The last two culminating works, and many a preliminary version, allow color to live an independent life that is analogous, but not subordinated, to the separately developed linear pattern.

The GREAT PARADE thus becomes a fugue of many parts in which each voice is fully developed and in which a counterpoint-composition of great richness and complexity is resolved in the simultaneous accord of all components. Realism and abstraction, form and color, surface and depth, become fully comprehensible only in their total application. While this is true of many modern works, the tension between polarities, the daring freedom of the separate components and their eventual unification is rarely, perhaps never, as grandly accomplished as in the GREAT PARADE.

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Although Léger has entered art history as one of the masters of 20th century painting, his work still is often misunderstood and his art, therefore, is often termed literal in content and cerebral in form. Both of these are charges that can best be refuted by the GREAT PARADE.

With its withheld meanings, its formal logic and its literal inconsistencies, this painting is clearly unsuited to convey a specific ideological message. It is destined to frustrate political objectives by detaching itself from the explicit level in favor of the general and the universal. Difficulties relating to the reading of Léger's form are also best referred to his culminating work. For in it nothing is improvised and all is completed with geometric purity and with unequaled emotional restraint. Yet this classic balance evokes responses of great vitality and intensity, and the mutually enhancing nature of construction and of expression is exemplified in it to the fullest extent.

It would seem, therefore, that Léger must be viewed again in the fullness of his work and that he must be seen without reference to existing assumptions, as the maker of the DIVERS and of the CYCLISTS, the CONSTRUCTORS, the COUNTRY OUTING and, above all, of the GREAT PARADE.

Thomas M. Messer, *Director*

I. THE DIVERS

Awaiting passage from the wharfs of Marseilles to America in 1940, Léger was impressed by the sight of young men diving into the waters of the Mediterranean. This impression, he wrote, was the initial stimulus for the Divers series.

The Divers was not only a beginning, but simultaneously a résumé of previous work. In 1937, Léger had painted STUDY FOR THE COMPOSITION WITH TWO ACROBATS (no. 10), a recapitulation of a 1933 painting, in which he clearly pointed toward solutions he was to develop in monumental figure paintings, his principal late interest. This study, repeated in a drawing two years later (no. 1), uses heavy patterns of chiaroscuro emphasizing each separate part of the body, thereby achieving a reticent grace.

One of the major problems, and eventual accomplishments, of the Divers series was to translate this static and monumental quality into fluid motion. Movement itself was explored in the extraordinary BLACK ROOT (no. 12), where a flat pattern tumbles with as much energy as do the figures in THE POLYCHROME DIVERS (no. 11) and THE DIVERS (no. 14). Léger seems to have very consciously applied the lessons of abstract composition to the somewhat different problems of figure painting.

In order to resolve afresh the visual conflicts among flat pattern, motion, and human monumentality, Léger developed in the Divers series his last great manner: the clear separation of isolated—almost abstract—passages of color from completely delineated form. For some time, hints of this technique had lain dormant in Léger's approach to picture construction. Chiaroscuro, especially the shadows on arm or leg or torso, had been extended so that it not only rounded a shape, but also established long swinging rhythms which emphasized the unified movement of the composition. In THE DIVERS (no. 2), an undated pencil drawing which was probably made early in the series, Léger contended with problems similar to those found in Baroque figure compositions: a complex twisting of form forward and backward in space. This interlocking group had to be realized by means that would exploit the patterned surface movement of figures, while retaining a distinct or abrupt sense of depth. By simplifying and extending the chiaroscuro patterns, even converting some of them into imposed swaths of color cutting across figure lines, Léger brilliantly reconciled abstract composition with the monumentality of the human body. (Compare no. 2 with nos. 15-19.) Thus, his solution to the paradoxical demands of surface and depth was an extension of early cubist means: designing within a shallow space marked by sharp linear divisions, the cubists attained pictorial unity by spanning those linear divisions with passages of uniform color and brush stroke.

1. STUDY FOR THE ACROBATS. 1939. Ink. 17½ x 11″.
Lent by Robert Elkon Gallery, New York.

2. THE DIVERS. (LES PLONGEURS). n.d. Pencil. 20 x 13⅛″.
Lent by Perls Galleries, New York.

3. SKETCH FOR THE DIVERS. (ESQUISSE POUR LES PLONGEURS). 1941. Watercolor and gouache, 16½ x 14⅝″.
Collection Aimé Maeght, Paris.

4. STUDY FOR THE DIVERS. (ÉTUDE POUR LES PLONGEURS). 1941. Watercolor and gouache, 22¼ x 30″.
Collection Mr. and Mrs. Julian I. Raskin, New York.

5. THE DIVERS. 1942. Gouache, 20½ x 19″.
Lent by Sidney Janis Gallery, New York.

Exhibition: *6th Exhibition of Paintings*, Sidney Janis Gallery, New York, December-January 1961, no. 27.

6. STUDY FOR THE DIVERS. (ETUDE POUR LES PLONGEURS). 1942. Gouache, 19 x 25″.
Collection Mr. and Mrs. Myrtil Frank, New York.

7. THE DIVERS. (LES PLONGEURS). 1942. Gouache. 21¾ x 29½″.
Lent by Saidenberg Gallery, New York.

8. JOY OF LIVING. (JOIE DE VIVRE). 1949. Gouache, 25½ x 19¾″.
Collection Aimé Maeght, Paris.

9. SKETCH FOR THE GREAT DIVERS (BLACK). (ESQUISSE POUR LES GRANDS PLONGEURS (NOIRS)). 1944?
Oil and gouache on paper, 35½ x 47¼″. Collection Mr. and Mrs. Solomon Ethe, New York.

Exhibition: *Modern Masters*, Rose Fried Gallery, New York, November-December 1960.

10. STUDY FOR THE COMPOSITION WITH TWO ACROBATS. (ÉTUDE POUR LA COMPOSITION AUX DEUX PERROQUETS). 1937. Oil on canvas, 63¾ x 38¼″. Lent by Galerie Louise Leiris, Paris.

Exhibitions: *Fernand Léger*, Musée de Lyon, Lyon, 1955, no. 52.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 91.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 79.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 44.

11. THE POLYCHROME DIVERS (1st VERSION). (LES PLONGEURS POLYCHROMES (1er ÉTAT)). 1941-42.
Oil on canvas, 33 x 30¾″. Lent by Galerie Louis Carré, Paris.

Exhibitions: *Les Plongeurs*, Jacques Seligmann & Co., New York, April 19-May 6, 1944, no. 5.
Léger, 1912-1948, Sidney Janis Gallery, New York, September 1948, no. 9.
Fernand Léger, Svensk-Franska Konstgalleriet, Stockholm, 1948, no. 38.
Fernand Léger, Kunsthalle, Basel, 1957, no. 78.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 51.

12. THE BLACK ROOT. (LA RACINE NOIR), 1941. Oil on canvas, 69⅝ x 39¾″.
Collection Aimé Maeght, Paris.

Exhibitions: *Fernand Léger*, Svensk-Franska Konstgalleriet, Stockholm, 1948, no. 35.
Exposition Rétrospective 1905-1949, Musée National d'Art Moderne, Paris, October-November 1949, no. 71.
Fernand Léger, Kunsthalle, Bern, 1952, no. 72.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 102.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 87.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 48.

13. ROOT ON BLUE GROUND. (RACINE SUR FOND BLEU). 1941. Oil on canvas, 68⅞ x 39¾".
Collection Aimé Maeght, Paris.

Exhibitions: *Exposition Rétrospective 1905-1949*, Musée National d'Art Moderne, Paris, October-November 1949, no. 70.
Fernand Léger, Kunsthalle, Bern, 1952, no. 73.
Léger, The Art Institute of Chicago, in collaboration with The Museum of Modern Art, New York, The San Francisco Museum of Art, 1953, no. 47.
Fernand Léger, Kunsthalle, Basel, 1957, no. 77.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 48.

14. THE DIVERS. (LES PLONGEURS). 1942. Oil on canvas, 49⅜ x 35½".
Private Collection, New York.

Exhibition: *Fernand Léger*, Musée des Arts Décoratifs, Paris, June-October 1956, no. 116.

15. THE CIRCULAR DIVERS. (LES PLONGEURS CIRCULAIRES). 1942. Oil on canvas, 58 x 50".
Lent by Sidney Janis Gallery, New York.

Exhibition: *Major Themes*, Sidney Janis Gallery, New York, January 1957, no. 21.

16. THE DIVERS, RED AND BLACK. (LES PLONGEURS, ROUGE ET NOIR). 1942. Oil on canvas, 50 x 58¼".
Lent by Sidney Janis Gallery, New York.

Exhibitions: *Major Themes*, Sidney Janis Gallery, New York, January 1957, no. 23.
6th Exhibition of Paintings, Sidney Janis Gallery, New York, December 1961, no. 10.

17. THE TWO ACROBATS. (LES DEUX ACROBATES). 1942-43. Oil on canvas, 50 x 58⅛".
Lent by Sidney Janis Gallery, New York.

Exhibitions: *Fernand Léger*, Sidney Janis Gallery, New York, September 1952, no. 23.
Fernand Léger, Musée de Lyon, Lyon, 1955, no. 52.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 79.

18. THE RED STAR. (L'ÉTOILE ROUGE). 1942. Oil on canvas, 31⅞ x 26¾".
Lent by Perls Galleries, New York.

Exhibition: *European Artists in the United States*, Museum of Modern Art, (traveling), New York, November 1945-June 1946.

19. THE BLUE AND BLACK DIVERS. (PLONGEURS EN NOIR ET BLEU). 1942-43. Oil on canvas, 66 x 50¼".
Collection Mr. and Mrs. Jacques Gelman, Mexico, D. F.

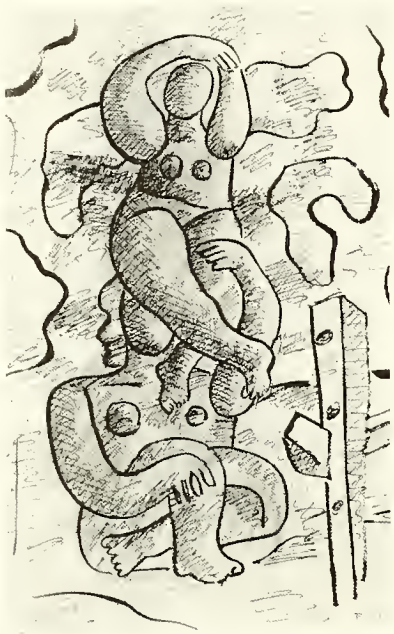
Exhibitions: *European Artists in America*, Whitney Museum of American Art, New York, March 13-April 11, 1945, no. 65.
Struggle for New Forms, World House Gallery, New York, January-February 1957, no. 42.

20. SKETCH FOR THE DIVERS. (ESQUISSE POUR LES PLONGEURS). 1945. Oil on canvas, 76¾ x 57⅞".
Lent by Galerie Louise Leiris, Paris.

21. JOY OF LIVING. (JOIE DE VIVRE). 1953. Oil on canvas, 26⅛ x 28¾".
Lent by Sidney Janis Gallery, New York.

22. THE GREAT DIVERS (BLACK). (LES GRANDS PLONGEURS (NOIRS)). 1944. Oil on canvas, 73⅝ x 85⅞".
Collection Aimé Maeght, Paris.

Exhibitions: *Les Plongeurs*, Jacques Seligmann & Co., New York, April 19-May 6, 1944, no. 1.
Oeuvres d'Amerique 1940-1945, Galerie Louis Carré, Paris, 1946, no. 2.
Fernand Léger, Kunsthalle, Bern, 1952, no. 79.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 113.
Fernand Léger, Kunsthalle, Basel, 1957, no. 85.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 98.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 57.



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11. The Polychrome Divers (1st version). 1941-42. Lent by Galerie Louis Carré, Paris.

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15. The Circular Divers. 1942. Lent by Sidney Janis Gallery, New York.

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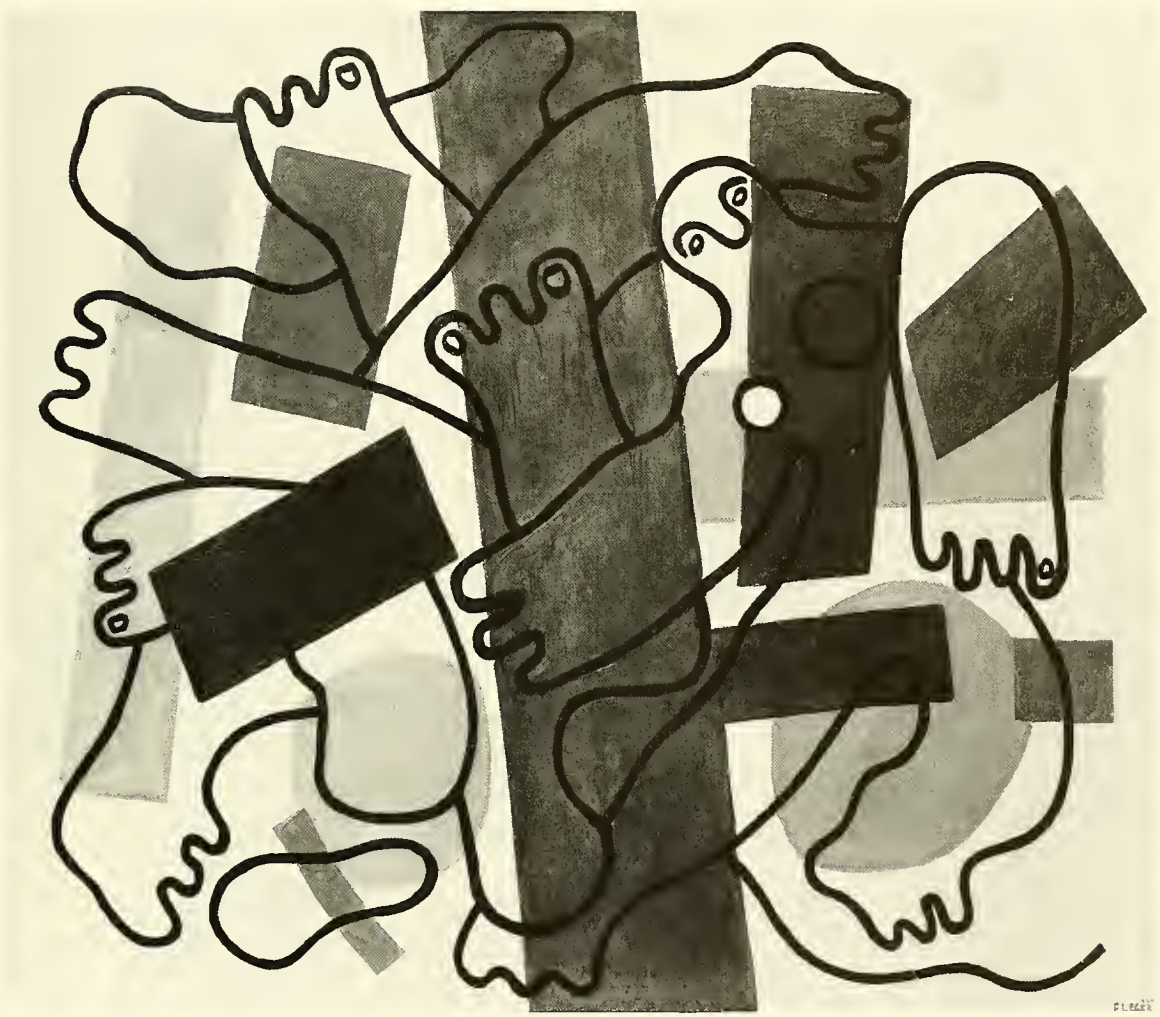

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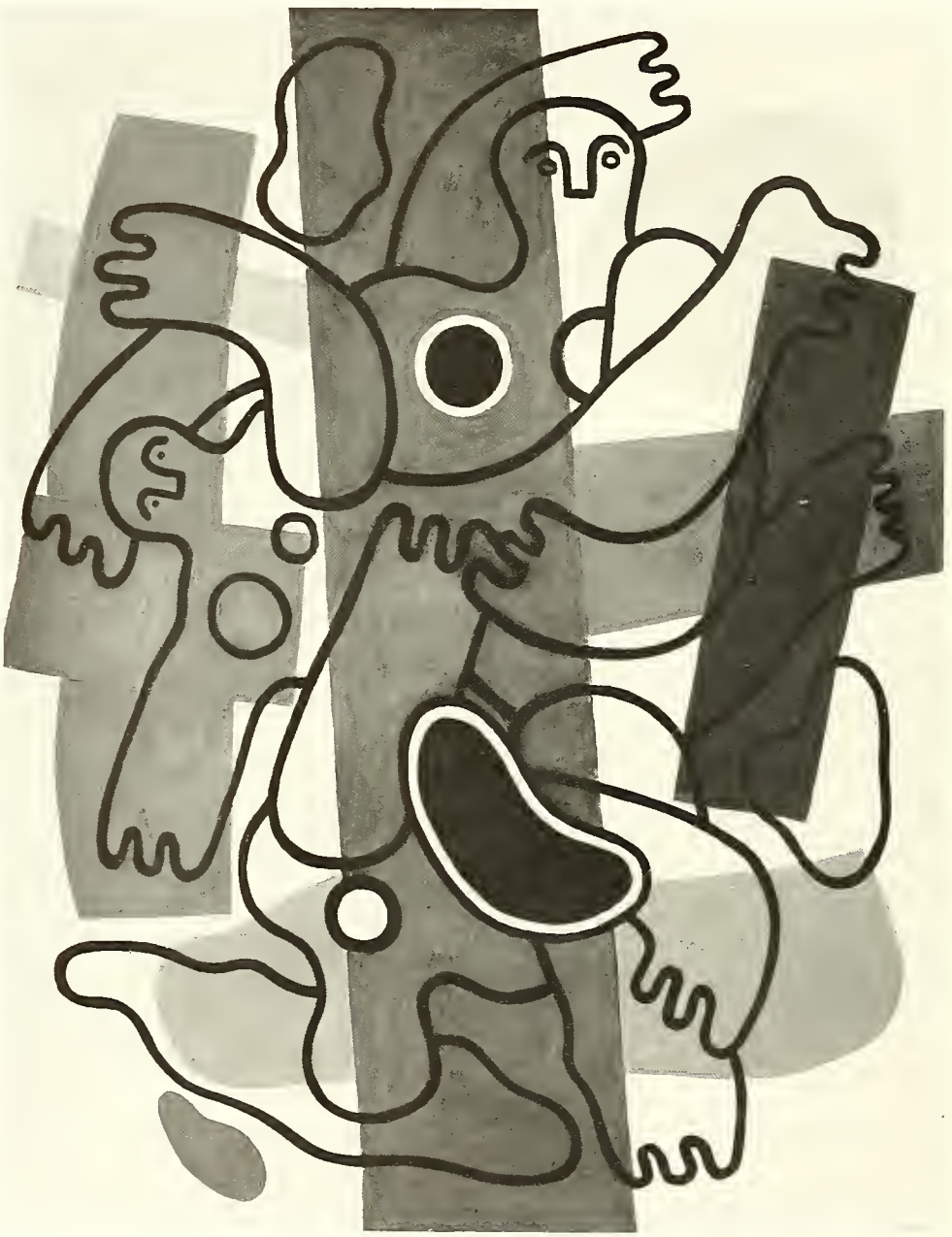

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22. The Great Divers (Black). 1944. Collection Aimé Maeght, Paris.

II. THE CYCLISTS

The theme of the Cyclists originated in America while Léger was still working on the Divers. In THE WOMEN CYCLISTS (nos. 29, 30), the relationship between the two series is perhaps most clearly visible in the entwining forms, whether human limbs or clouds or bicycle parts. But as the swaths of color are considerably more complicated, are used simultaneously with a form-modelling chiaroscuro, the surface is more broken up and even more consonant with the structure of an early cubist painting.

Léger suggested that the 1948-49 HOMAGE TO LOUIS DAVID (no. 34) was so named to stress his definite return to simple and completely comprehensible subject matter. It also marked a return to the more static composition characteristic of his figurative paintings in the 1930's. A comparison among different versions of this theme indicates the degree to which the effect of stolid monumentality or greater abstraction and movement depends upon the absence or presence of color swaths. THE SPLENDID TEAM of 1944 (no. 31) has the same kind of clarity as HOMAGE TO LOUIS DAVID. Nevertheless, the sequential developments of certain elements in this picture lead to more dynamic adaptations in a still later variation where independent color is introduced. Thus, the central figure in the SPLENDID TEAM holds a flower (no. 31), as does BIG JULIE (no. 32). The flower is translated into a star on the jersey of the young boy in TWO CYCLISTS (no. 33) who also holds a branch similar to the one held by the man wearing a boater in the SPLENDID TEAM. The relationship between these two figures exemplifies the now modified relation between chiaroscuro pattern and color path, for the SPLENDID TEAM man's strongly modelled left arm, continued column-like in his left leg, furnishes the basis for the developed color path running through the figure of the boy cyclist in the later painting.

23. THE SPLENDID TEAM (STUDY). (LA BELLE ÉQUIPE (ÉTUDE)). 1944. Ink with gouache, 11⅞ x 17⅞″.
Collection Aimé Maeght, Paris.

24. THE SPLENDID TEAM (LA BELLE ÉQUIPE). 1944. Ink on paper mounted on canvas, 31⅛ x 41⅜″.
Lent by Galerie Louise Leiris, Paris.

25. THE CYCLISTS. 1944. Gouache, 11½ x 16″.
Collection Mr. and Mrs. Daniel Saidenberg, New York.

26. THE SPLENDID TEAM. (LA BELLE ÉQUIPE). n.d. Gouache, 22½ x 30″.
Collection Aimé Maeght, Paris.

27. BICYCLE RIDERS. 1944. Watercolor, 11½ x 13¾″.
Collection Norton Gallery and School of Art, West Palm Beach, Florida.

Exhibition: *New Paintings*, Valentine Gallery, New York, April 1945, no. 2.

28. MAN WITH BICYCLE. (L'HOMME AU VELO). 1947. Gouache, 14¾ x 11¾″.
Collection Mr. and Mrs. Andrew Fuller, New York.

Exhibition: *Léger, 1912-1948*, Sidney Janis Gallery New York, September 1948.

29. THE WOMEN CYCLISTS. (ESQUISSE POUR LES BELLES CYCLISTES (2me ÉTAT)). 1944. Oil on canvas, 20 x 24″.
Lent by Sidney Janis Gallery, New York.

Exhibitions: *New Paintings*, Valentine Gallery, New York, April 1945, no. 4.
Léger, 1912-1948, Sidney Janis Gallery, New York, September 1948, no. 13.
Major Themes, Sidney Janis Gallery, New York, January 1957, no. 24.
6th Exhibition of Paintings, Sidney Janis Gallery, New York, December 1961, no. 12.

30. THE WOMEN CYCLISTS. (LES BELLES CYCLISTES). 1944. Oil on canvas, 40 x 50″.
Collection Mr. and Mrs. Nathan Cummings, Chicago.

Exhibitions: *New Paintings*, Valentine Gallery, New York, April 1945, no. 3.
Oeuvres d'Amerique 1940-1945, Galerie Louis Carré, Paris, 1946, no. 9.
Léger, 1912-1948, Sidney Janis Gallery, New York, September 1948, no. 12.
Exposition Rétrospective 1905-1949, Musée National d'Art Moderne, Paris, October-November 1949, no. 78.
Fernand Léger, Kunsthalle, Bern, 1952, no. 78.
Modern Masters, International Galleries, Chicago, September-October 1961, no. 26.

31. THE SPLENDID TEAM. (LA BELLE ÉQUIPE). 1944-45. Oil on canvas, 44⅛ x 50″.
Lent by Galerie Louis Carré, Paris.

Exhibitions: *Oeuvres d'Amerique 1940-1945*, Galerie Louis Carré, Paris, 1946, no. 10.
La Figure dans l'Oeuvre de Léger, Galerie Louis Carré, Paris, 1952, no. 13.
Fernand Léger, Kunsthalle, Bern, 1952, no. 82.
XXVI Biennale, Section Française, Venice, 1952, no. 87.
Regards sur la peinture contemporaine, Musée Galliéra, Paris, 1955, no. 56.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 114.

32. BIG JULIE. (LA GRANDE JULIE). 1945. Oil on canvas, 44 x 50″.
Collection The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest.

Exhibitions: *New Paintings*, Valentine Gallery, New York, April 1945.
Léger, The Art Institute of Chicago, in collaboration with The Museum of Modern Art, New York, The San Francisco Museum of Art, 1953, no. 56.
The Human Image, Museum of Fine Arts of Houston, October-November 1958, no. 65.

33. TWO CYCLISTS. (DEUX CYCLISTES). 1951. Oil on canvas, 63⅝ x 44¾″.
Collection Aimé Maeght, Paris.

Exhibitions: *Fernand Léger*, Musée de Lyon, Lyon, 1955, no. 77.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 137.
Major Themes, Sidney Janis Gallery, New York, January 1957, no. 26.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 121.

34. HOMAGE TO LOUIS DAVID. (LES LOISIRS, HOMMAGE À DAVID). 1948-49. Oil on canvas, 60½ x 72¾″.
Collection Musée National d'Art Moderne, Paris.

Exhibitions: *Exposition Rétrospective 1905-1949*, Musée National d'Art Moderne, Paris, October-November 1949, no. 85.
Werke Französischen Meister der Gegenwart, Hochschule für Bildende Kunst, Berlin, 1952, no. 30.
Léger, The Art Institute of Chicago, in collaboration with The Museum of Modern Art, New York, The San Francisco Museum of Art, 1953, no. 58.
III Bienal, São Paulo, 1955, no. 19.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 127.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 111.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 66.
Paintings from the Musée National d'Art Moderne, Institute of Contemporary Art, Boston, 1957-58, no. 20.

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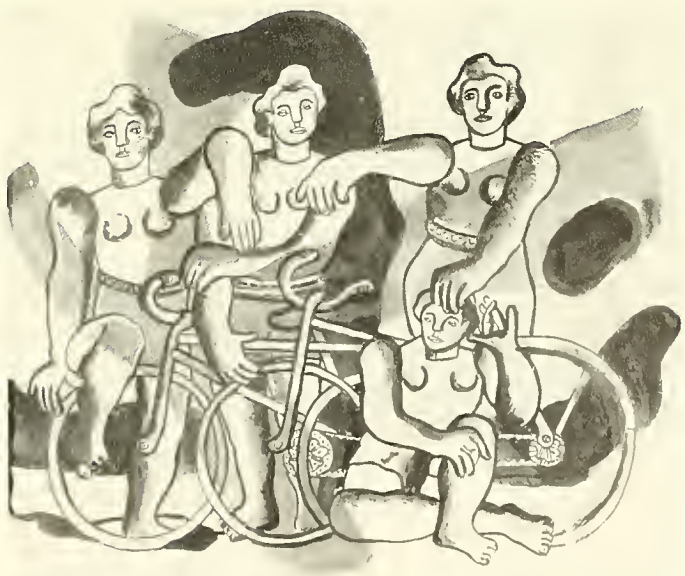

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31. The Splendid Team. 1944-45. Lent by Galerie Louis Carré, Paris.

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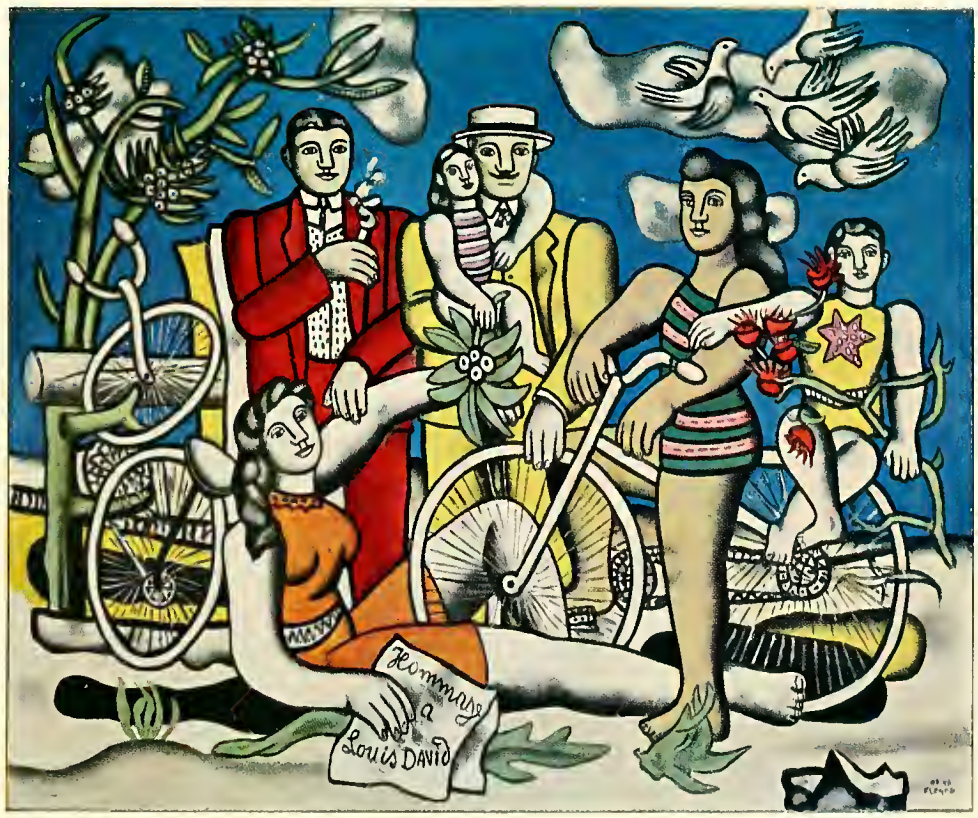

34. Homage to Louis David. 1948-49. Collection Musée National d'Art Moderne, Paris.

III. THE CONSTRUCTORS

Léger's interest in the Cyclist theme was succeeded in the late 1940's by a new concentration: the Constructors. Relationships between the two themes are most obvious in the gouache CONSTRUCTORS WITH BICYCLES (no. 45), where the scaffolding and hence the visual situation, is firmly anchored to the ground, and a "belle équipe" sits beside parked bicycles like a formal group waiting to be tintyped. In a subsequent gouache (no. 43) the scaffolding is raised into the clouds, thus preparing for the set of variations exemplified by the 1951 METALLIC CONSTRUCTION (no. 54). Although absent here, circles recalling bicycle wheels were not to vanish entirely. In the COMPOSITION FOR THE CONSTRUCTORS (no. 51), they appear again, and the falling circles seem to establish a futurist ra-ta-ta-ta like the riveting noise they describe.

THE CONSTRUCTORS WITH TREE (no. 47) is a close variant of the same subject in which refinements of design may be advantageously studied by comparing it with THE YELLOW CONSTRUCTORS WITH CHAIN (no. 48). The hoists have been further reduced to dice-like patterns, and the tree, a last reminiscence from early versions viewed from the ground, has been replaced by a chain. Taking the viewer close into the scene, the CONSTRUCTORS (no. 49) perhaps relates to Léger's movie making activity. Similarly at close range, the 1951 CONSTRUCTORS (no. 50) presents in detail the strong and graceful gesture of the man signaling instructions with his hand. This figure, studied from the rear in COMPOSITION FOR THE CONSTRUCTORS (no. 51), had previously appeared in the gouache (no. 45).

Ladders, chains, hoists, girders, trees, clouds, scaffolding, workers: Léger explored many aspects of building in the open air; but in only a few related works, as LANDSCAPE WITH CONSTRUCTION (no. 44), did he introduce independent color swaths. This seeming neglect, however, undoubtedly arose because the firm geometry of the scaffolding and the bright flat color of vertical and horizontal girders against a blue sky fulfill many of the same design functions as do the color paths developed in earlier series.

35. THE CONSTRUCTORS (WITH ROPE). (LES CONSTRUCTEURS (PROFIL À LA CORDE)). 1951. Watercolor and ink, 31½ x 25¾". Collection Musée Fernand Léger, Biot.

36. THE CONSTRUCTORS (LEANING WORKMAN). (LES CONSTRUCTEURS (L'OUVRIER ACCOUDÉ)). 1951. Ink, 31½ x 25¾". Collection Musée Fernand Léger, Biot.

37. STUDY OF HAND. (ÉTUDE DE MAIN). 1951. Ink, 25¼ x 19¼".
Lent by Galerie Louise Leiris, Paris.

Exhibition: *Wegbereider*, Stedelijk Museum, Amsterdam, December-January 1957.

38. STUDY OF TROUSERS. (ÉTUDE DE PANTALON). 1951. Ink, 25¼ x 19¼".
Lent by Galerie Louise Leiris, Paris.

Exhibitions: *de Bouwers*, Stedelijk Museum, Amsterdam, 1952.
Fernand Léger, Musée de Lyon, Lyons, 1955, no. 129.
Fernand Léger, Haus der Kunst, Munich, March-May, 1957, no. 210.

39. STUDY OF LEGS. (ÉTUDE DE JAMBES). 1951. Ink, 25¼ x 19¼".
Lent by Galerie Louise Leiris, Paris.

40. THE CONSTRUCTORS—STUDY OF HAND. (LES CONSTRUCTEURS—ÉTUDE DE MAIN). 1951. Ink, 32¾ x 25¾".
Collection Musée Fernand Léger, Biot.

41. THE CONSTRUCTORS—OCHRE HAND WITH DEFORMED FINGERS. (LES CONSTRUCTEURS—LA MAIN OCRE AUX DOIGTS DIFFORMES). 1951. Watercolor and ink, 33½ x 26¾". Collection Musée Fernand Léger, Biot.

42. SCAFFOLDING ON BLUE GROUND. (L'ECHAFAUDAGE SUR FOND BLEU). 1950. Watercolor, 19⅛ x 15¾".
Lent by Galerie Louise Leiris, Paris.

43. STUDY FOR THE CONSTRUCTORS. (ÉTUDE POUR LES CONSTRUCTEURS). n.d. Gouache, 15 x 19¼".
Collection Mr. and Mrs. Adrien Maeght, Paris.

44. LANDSCAPE WITH CONSTRUCTION, SEINE ET OISE. (PAYSAGE AVEC CONSTRUCTION, SEINE ET OISE). n.d. Gouache, 19⅝ x 24¾". Collection Aimé Maeght, Paris.

Exhibitions: *Fernand Léger*, Haus der Kunst, Munich, March-May 1957, no. 221.
Dessins et Gouaches 1909-1955, Galerie Louise Leiris, Paris, February-March 1958, no. 79.

45. THE CONSTRUCTORS WITH BICYCLES. 1950. Gouache, 22½ x 19".
Collection Julian J. and Joachim Jean Aberbach, New York.

Exhibition: *de Bouwers*, Stedelijk Museum, Amsterdam, 1952.

46. THE CONSTRUCTORS ON BLUE BACKGROUND. (LES CONSTRUCTEURS SUR FOND BLEU). n.d. Gouache, 23 x 30¾".
Collection Madame Fernand Léger, Gif-sur-Yvette, France.

Exhibition: *Les Constructeurs*, Maison de la Pensée Française, Paris, 1951.

47. CONSTRUCTORS WITH TREE. (CONSTRUCTEURS AVEC ARBRE). 1949-50. Oil on canvas, 42½ x 54⅜".
Lent by Galerie Louise Leiris, Paris.

48. THE YELLOW CONSTRUCTORS WITH CHAIN. (LES 4 CONSTRUCTEURS SUR FOND JAUNE). 1950.
Oil on canvas, 67½ x 75½". Lent by Sidney Janis Gallery, New York.

Exhibitions: *Fernand Léger*, Cantine des Usines Renault à Billancourt, 1950.
Les Constructeurs, Maison de la Pensée Française, Paris, 1951.
Fernand Léger, Musée de Lyon, Lyon, 1955, no. 73.
Fernand Leger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 134.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 118.
Major Themes, Sidney Janis Gallery, New York, January-February 1957, no. 27.
6th Exhibition of Paintings, Sidney Janis Gallery, New York, December 1961, no. 14.

49. THE CONSTRUCTORS. (LES CONSTRUCTEURS). 1950. Oil on canvas, 38¼ x 51¼".
Collection L. G. Clayeux, Paris.

50. CONSTRUCTORS. (CONSTRUCTEURS). 1951. Oil on canvas, 38¼ x 51¼".
Lent by Galerie Louise Leiris, Paris.

Exhibition: *Fernand Léger*, Haus der Kunst, Munich, March-May 1957, no. 121.

51. COMPOSITION FOR THE CONSTRUCTORS. (COMPOSITION POUR LES CONSTRUCTEURS). 1950.
Oil on canvas, 63¾ x 45¼". Collection Aimé Maeght, Paris.

Exhibition: *de Bouwers*, Stedelijk Museum, Amsterdam, 1952.

52. THE CONSTRUCTORS, BLUE GROUND. 1950. Oil on canvas, 51⅛ x 35".
Lent by Sidney Janis Gallery, New York.
Exhibitions: *70th Anniversary Exhibition*, Louis Carré Gallery, New York, 1951, no. 17.
Fernand Léger, Kunsthalle, Bern, 1952.
6th Exhibition of Paintings, Sidney Janis Gallery, New York, December 1961, no. 16.

53. CONSTRUCTORS WITH ROPE. (CONSTRUCTEURS AU CORDAGE). 1950-51. Oil on canvas, 63¾ x 44⅞".
Lent by Galerie Louise Leiris, Paris.

54. METALLIC CONSTRUCTION. (CONSTRUCTION MÉTALLIQUE). 1951. Oil on canvas, 25⅝ x 21¼".
Lent by Galerie Louise Leiris, Paris.

Exhibition: *Fernand Léger*, Marlborough, London, 1955, no. 38.

55. THE CONSTRUCTORS—MECHANICAL ELEMENTS IN SPACE. (LES CONSTRUCTEURS—ÉLÉMENTS MECANIQUES DANS L'ESPACE). 1951. Oil on canvas, 51½ x 38¼". Collection Musée Fernand Léger, Biot.

56. THE GREAT CONTRUCTORS (FINAL VERSION). (LES GRANDS CONSTRUCTEURS (ÉTAT DÉFINITIF)). 1950.
Oil on canvas, 118¾ x 85½". Collection Musée Fernand Léger, Biot.

Exhibitions: *Fernand Léger*, Kunsthalle, Bern, 1952, no. 89.
Léger, The Art Institute of Chicago, in collaboration with The Museum of Modern Art, New York, The San Francisco Museum of Art, 1953, no. 59.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 135.
Fernand Léger, Kunsthalle, Basel, 1957, no. 90.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 119.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 68.

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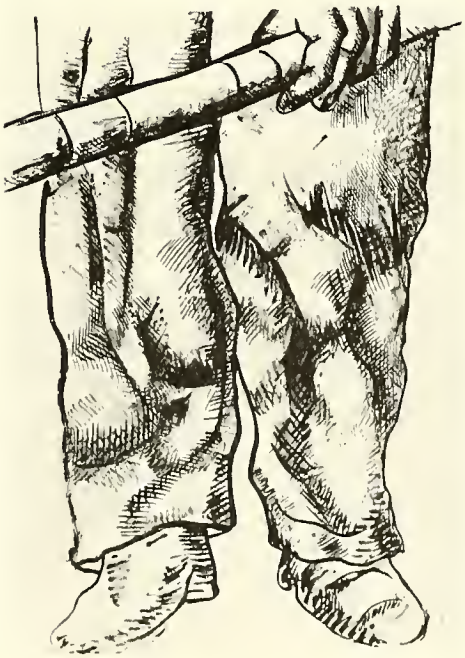

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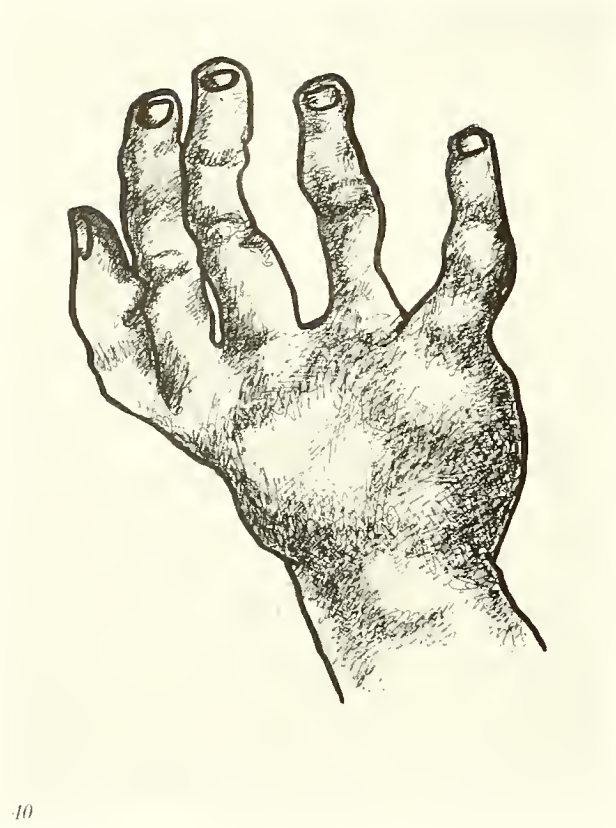

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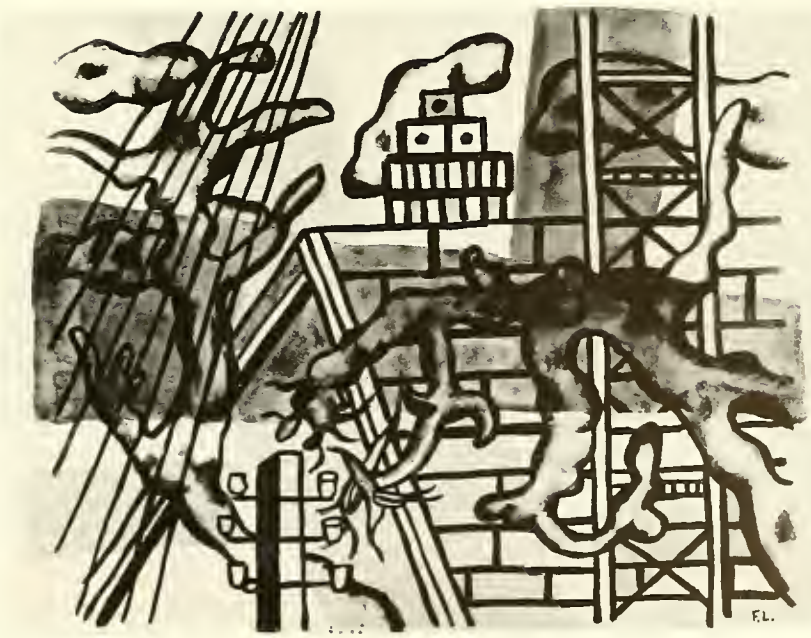

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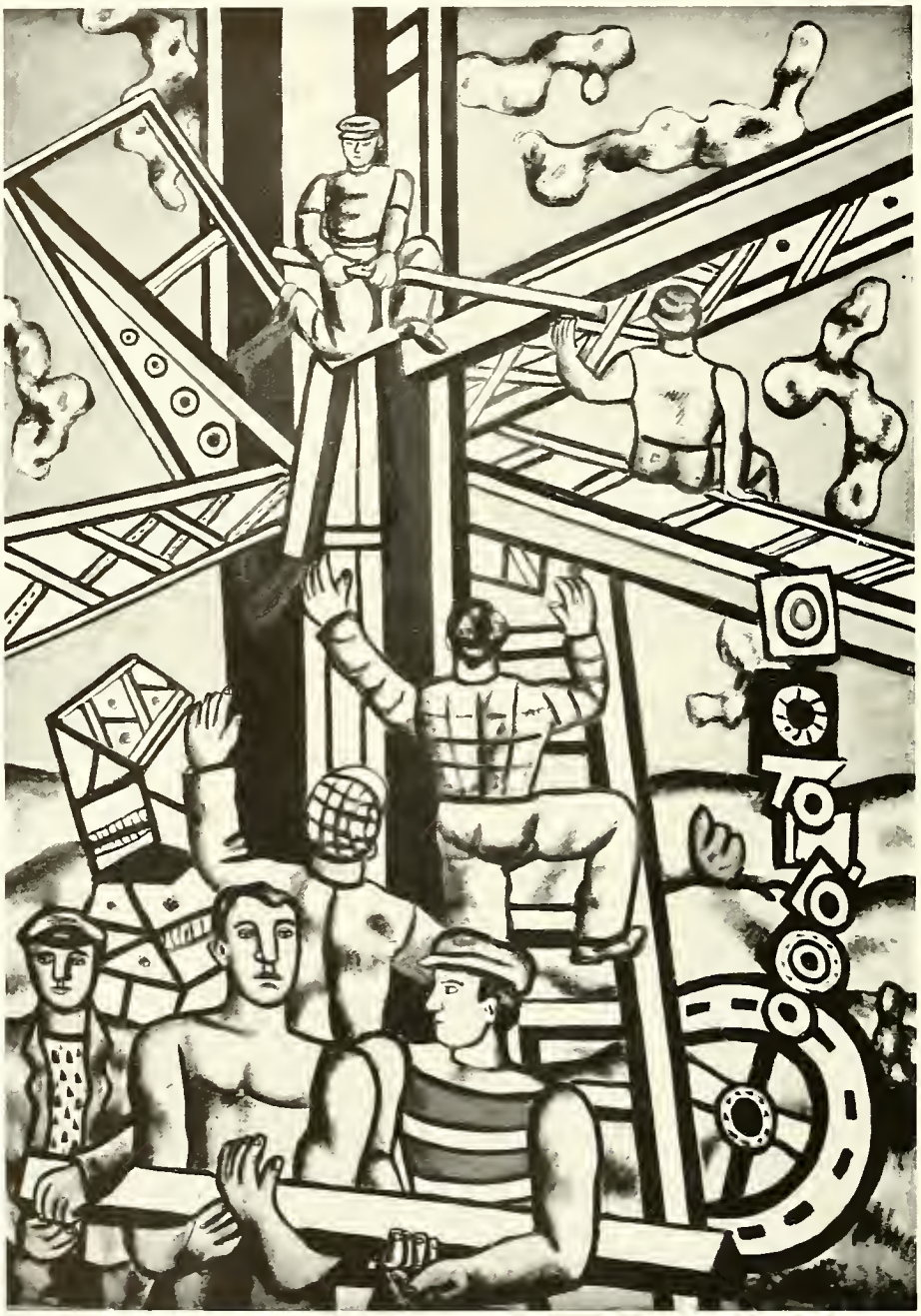

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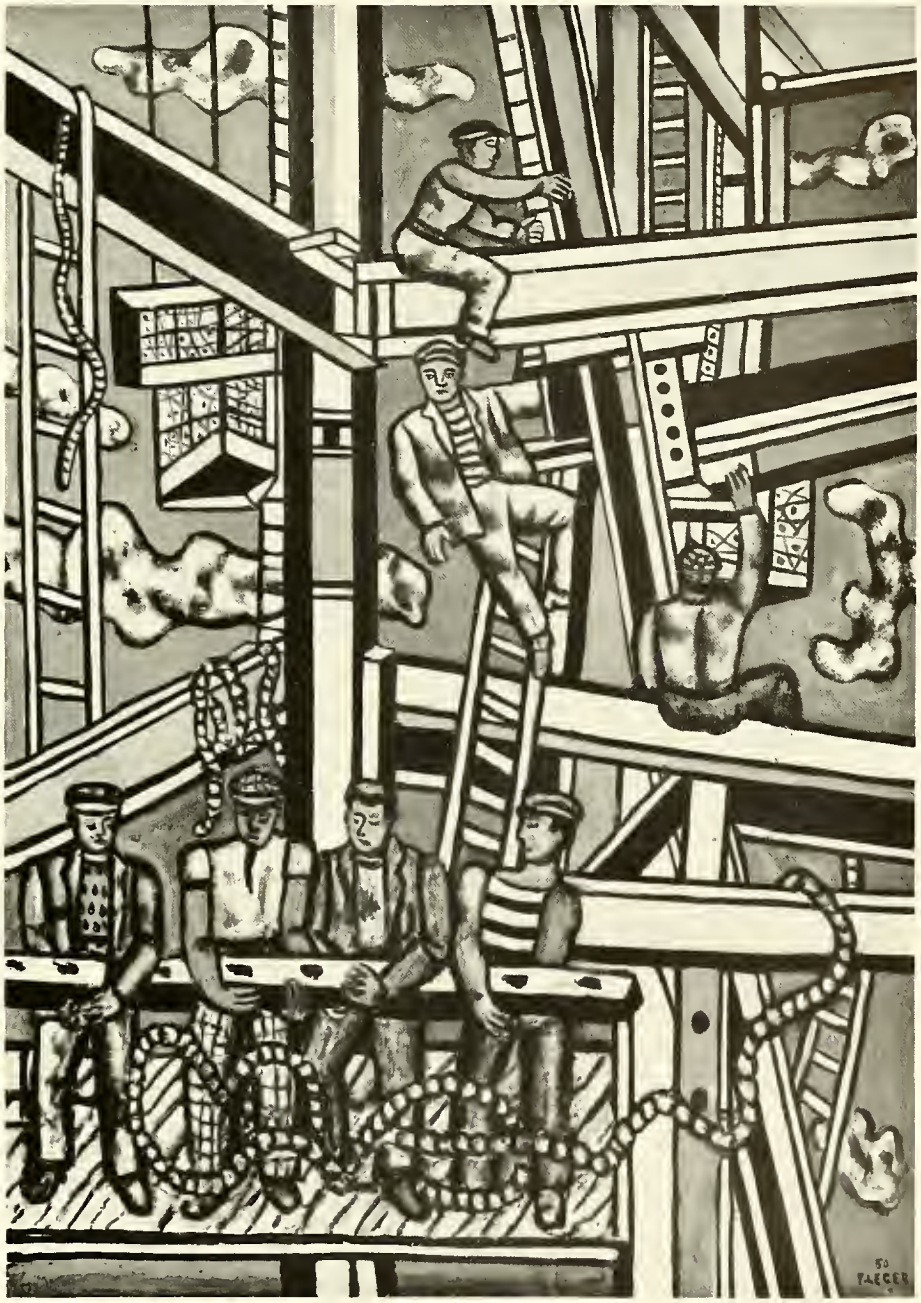

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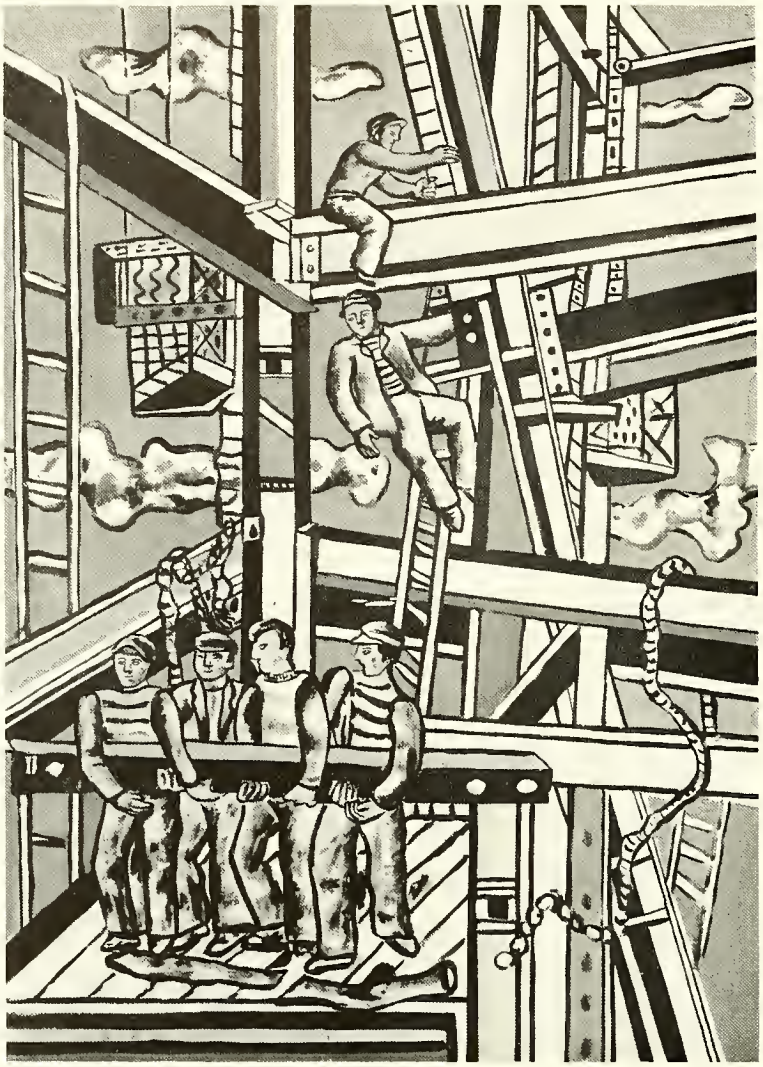

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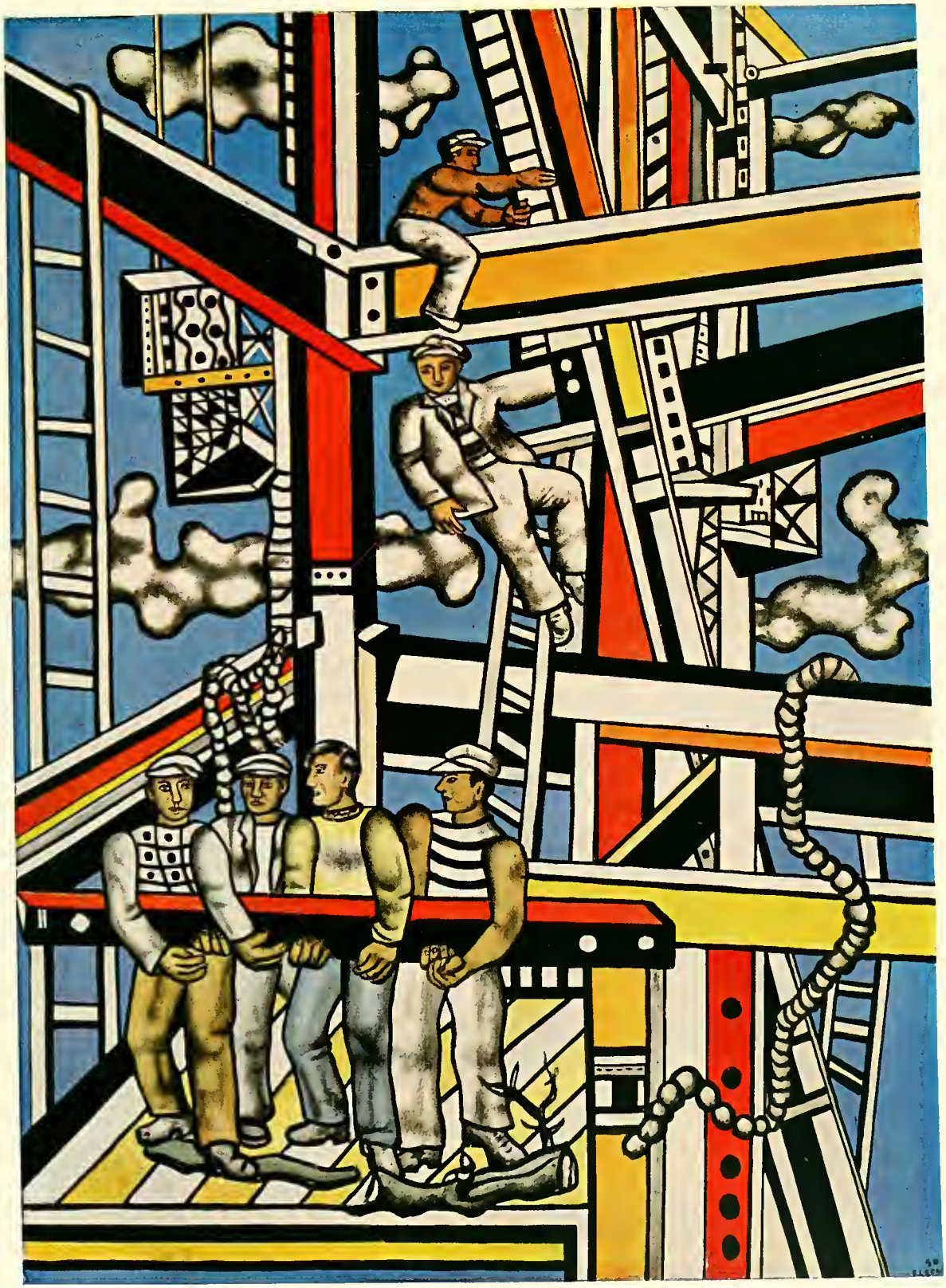

56. The Great Constructors (final version). 1950. Collection Musée Fernand Léger, Biot.

IV. THE COUNTRY OUTING

In a general way Léger's COUNTRY OUTING recalls Manet's DÉJEUNER SUR L'HERBE, for the subject involves an arrangement of clothed men—one in coat, tie and collar—with almost nude women, placed in a pastoral setting. The people in Léger's painting might well be the families of his constructors, out for a brief jaunt in the country. More specifically, the man examining the motor of his car in the final version (no. 74) recalls the figure in checkered cap who signals with a hand gesture in the Constructors series (nos. 49, 50, 51); and his juxtaposition by a wheel probably owes something to the Cyclists series.

Perhaps the earliest study for the COUNTRY OUTING is an ink drawing (no. 57) executed in 1943 in New York. It is amusing to note that, while the disposition of the main figures is remarkably close to that of the final version, half of the composition is filled with a heap of discarded tin cans. Thus, although most of the forms were a part of Léger's early vocabulary, the spirit in which he was to treat them changed tremendously during the following years.

In arriving at this new interpretation, replacing all irony with an aura of gentle calm, the several studies of CONTENTMENT (nos. 58, 63, 64) have an important function. Eventually, these gouaches and drawings develop into THE CAMPERS (nos. 69, 70), but the motif of the seated woman as well as the child holding a ball, occur in the center fragments of COUNTRY OUTING (nos. 66, 68) where an obvious element from the CONSTRUCTORS, the girder-like pole, is also retained.

A particularly illuminating early version akin to the final composition is the 1951 gouache, STUDY FOR THE COUNTRY OUTING (no. 61). This work again demonstrates Léger's concern for designing the picture in strongly abstract terms even at an early stage of its development. While the color swaths are already pronounced, especially one providing the circular rhythm so prominent in final versions of both the COUNTRY OUTING and THE GREAT PARADE, they are equal in vibrancy and freshness to the linear drawing of this fine study.

57. THE COUNTRY OUTING. (LA PARTIE DE CAMPAGNE). 1943. Ink. 11 x 13¾″.
Collection Musée Fernand Léger, Biot.

58. CONTENTMENT. (LE BONHEUR). n.d. Ink. 23⅝ x 19¾″.
Collection Aimé Maeght, Paris.

Exhibition: *Fernand Léger*, Städtisches Museum, Leverkusen, 1955, no. 54.

59. MOTHER AND CHILD WITH ACCORDION. (L'ENFANT ET L'ACCORDÉON). 1951. Gouache and ink, 20⅞ x 29¾″.
Collection Aimé Maeght, Paris.
Exhibition: *La Figure dans l'Oeuvre de Léger*, Galerie Louis Carré, Paris, 1952, no. 19.

60. THE COUNTRY OUTING. (LA PARTIE DE CAMPAGNE). 1951-52. Ink. 19¾ x 26″.
Collection L. G. Clayeux, Paris.

61. STUDY FOR THE COUNTRY OUTING. (ÉTUDE POUR LA PARTIE DE CAMPAGNE). 1951. Gouache, 15¾ x 20½″.
Collection Maurice Lefebvre-Foinet, Paris.

62. THE COUNTRY OUTING. (LA PARTIE DE CAMPAGNE). 1953. Gouache. 23⅝ x 29⅜″.
Collection Musée Fernand Léger, Biot.

63. CONTENTMENT (STUDY, 1st VERSION). (LE BONHEUR (ÉTUDE, 1er ÉTAT)). n.d. Gouache, 12¾ x 9¾″.
Collection Aimé Maeght, Paris.

Exhibition: *Fernand Léger*, Städtisches Museum, Leverkusen, 1955, no. 54.

64. CONTENTMENT. (LE BONHEUR). n.d. Gouache, 28 x 20″.
Collection Mr. and Mrs. Herbert C. Bernard, New York.

65. THE COUNTRY OUTING. (LA PARTIE DE CAMPAGNE). 1955. Gouache, 29 x 35⅛″.
Collection Musée Fernand Léger, Biot.

66. THE COUNTRY OUTING (FRAGMENT). (LA PARTIE DE CAMPAGNE (FRAGMENT)). 1952-53. Oil on canvas, 63¾x41″.
Lent by Galerie Louise Leiris, Paris.

Exhibitions: *Oeuvres Récentes*, Maison de la Pensée Française, Paris, 1954, no. 40.
Fernand Léger, Städtisches Museum, Leverkusen, 1955, no. 16.
Hommage à Léger, Salon de Mai, Paris, 1956, no. 104.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 145.
Fernand Léger, Kunstbaus, Basel, 1957, no. 98.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 129.

67. SKETCH FOR THE COUNTRY OUTING. (ESQUISSE POUR LA PARTIE DE CAMPAGNE). 1953-54.
Oil on canvas, 23⅝ x 36¼″. Collection L. G. Clayeux, Paris.

68. THE COUNTRY OUTING (CENTER FRAGMENT). (LA PARTIE DE CAMPAGNE (FRAGMENT DU CENTRE)). 1954. Oil on canvas, 76⅝ x 76⅝″. Lent by Galerie Louise Leiris, Paris.

Exhibitions: *Oeuvres Récentes*, Maison de la Pensée Française, Paris, 1954, no. 43.
Fernand Léger, Städtisches Museum, Leverkusen, 1955, no. 21.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 148.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 130.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 73.

69. THE CAMPER (1st VERSION). (LE CAMPEUR (1er ÉTAT)). 1954. Oil on canvas, 63⅝ x 51⅛″. Collection Mr. and Mrs. Ira Haupt, Asbury Park, New Jersey.

Exhibition: *Oeuvres Récentes*, Maison de la Pensée Française, Paris, 1954, no. 48.

70. THE CAMPER. (LE CAMPEUR—COULEUR EN DEHORS). 1943-54. Oil on canvas, 51¼ x 38¼″. Lent by Sidney Janis Gallery, New York.

Exhibitions: *Oeuvres Récentes*, Maison de la Pensée Française, Paris, 1954.
Fernand Léger, Städtisches Museum, Leverkusen, 1955, no. 22.
6th Exhibition of Paintings, Sidney Janis Gallery, New York, December 1961, no. 18.

71. TWO WOMEN HOLDING FLOWERS. (DEUX FEMMES TENANT DES FLEURS). 1954. Oil on canvas, 38¼ x 51¼″. Lent by the Trustees of the Tate Gallery, London.

Exhibitions: *Fernand Léger*, Musée des Arts Décoratifs, Paris, June-October 1956, no. 160.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 141.

72. MOTHER AND CHILD. (MÈRE ET ENFANT). 1955. Oil on canvas, 28¾ x 36¼″. Lent by Galerie Louise Leiris, Paris.

Exhibition: *Fernand Léger*, Haus der Kunst, Munich, March-May 1957, No. 143.

73. COMPOSITION WITH BIRDS ON YELLOW BACKGROUND. (COMPOSITION AUX OISEAUX SUR FOND JAUNE). 1955. Oil on canvas, 53⅝ x 35″. Collection Musée Fernand Léger, Biot.

Exhibitions: *Fernand Léger*, Musée des Arts Décoratifs, Paris, June-October 1956, no. 162.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 144.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 8.

74. THE COUNTRY OUTING (FINAL VERSION). (LA PARTIE DE CAMPAGNE (ÉTAT DÉFINITIF)). 1954. Oil on canvas, 96½ x 113⅛″. Collection Aimé Maeght, Paris.

Exhibitions: *Oeuvres Récentes*, Maison de la Pensée Française, Paris, 1954, no. 44.
Fernand Léger, Städtisches Museum, Leverkusen, 1955, no. 19.
Hommage à Léger, Salon de Mai, Paris, 1956, no. 153.
Fernand Léger, Musée des Arts Décoratifs, Paris, June-October 1956, no. 149.
Fernand Léger, Haus der Kunst, Munich, March-May 1957, no. 132.
Wegbereider, Stedelijk Museum, Amsterdam, December-January 1957, no. 77.

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74. The Country Outing (final version). 1954. Collection Aimé Maeght, Paris.

V. THE GREAT PARADE

THE GREAT PARADE embodies an enormous number of combinations, adaptations and references which draw on roots developed even earlier than the genesis of the Divers series. A brief consideration of these gives a vivid impression of the artist's working method.

As early as 1940, the highly finished drawing ACROBATS AND MUSICIANS (no. 75), for example, demonstrates how clear were ideas for many elements in THE GREAT PARADE. Within a vertical format, the composition includes a variation of the climbing ACROBATS of 1937 (no. 10), the great THREE MUSICIANS (no. 100), drawn from a motif developed in 1924, and a circus performer holding his partner horizontally, at chest height. These motifs were to appear in dozens of paintings and studies. In the 1945 painting, THE MUSICIANS (no. 102), all three are found again, but with the positions of musicians and acrobats reversed, and the horizontal direction of the final version already established. Ultimately, Léger was to retain only a distillation from his musician groups—the musician-clown who was realized independently in the 1949 GREAT PARADE (no. 104). However, the beautiful ink drawing ACROBATS AND MUSICIANS (no. 78), executed only a year before the final version, shows that even then he gave serious reconsideration to the earlier composition.

The circus performer holding his partner across his chest reappears in a quantity of work from 1952 and 1953. In a series of gouaches entitled GREAT PARADE (nos. 85, 86, 87), this pair is juxtaposed beside the climbing ACROBATS (nos. 1, 10), while in ACROBATS (no. 84) the two figures are composed beside a horse's head. They appear as trapezists in another small gouache, ACROBATS (no. 97), and with a wheel, recalling the bicycle theme, in the 1952 ink drawing (no. 76). One set of variations exemplified by the gouache GREAT PARADE, STUDY (no. 88), places such emphasis on the open, wheel-like circles of dumbbells, that it is not unlikely Léger might have considered placing the climbing acrobats on a bicycle.

Instead, the two acrobats motif was significantly modified by placing the figures atop a horse, as in THE FIVE CLOWNS (no. 105), adding a fresh dimension to the gay spirit of the theme. This new addition, the horse, made its first circus appearance in the 1943 oil, TRAPEZISTS AND JUGGLER (no. 101). Its role was vastly increased in RIDER AND JUGGLER (no. 82), a small 1948 gouache where the horse's head is turned against its body. By 1953, the horse was such an important member of Léger's circus troupe that it received almost individual attention in the ACROBAT ON HORSEBACK (no. 106), sharing the spotlight only with an acrobat in wild motion, remembered from the 1948 painting, ACROBAT AND HIS PARTNER (no. 103).

Despite the reiteration of so many familiar forms, one fresh and major group of figures not present in the 1940 drawing (no. 75) has a crucial place in the final version of THE GREAT PARADE. This is the composition which finally replaced the Three Musicians scheme: two dancers and the clown-musician. It was virtually achieved in the 1949 painting, GREAT PARADE (no. 104), in conjunction with a tumbler who strongly recalls the Divers series. Previously, however, the little dancer had been a rider on horseback, as may be noted in the 1948 gouache (no. 82), and a trace of her sidesaddle daring was subsequently retained in the many adaptations showing JUGGLER AND ACROBAT (no. 98) or JUGGLER AND DANCER (no. 109). The quality arrived at by combining both dancer and rider is emphasized in the 1953 oil, DANCER WITH HORSE (no. 108).

These combinations indicate the thorough calculations of Fernand Léger. Years before the final version, with a virtually complete repertory of forms at his disposal, he attempted every possible adaptation and interchange. While this process continued, and the other themes with their discoveries in terms of color swaths and movement proceeded, the circus conception changed from a relatively static assembly of figures to the monumental and rhythmic GREAT PARADE.

75. ACROBATS AND MUSICIANS. 1940. Charcoal, 39 x 31¼".
Collection Mr. and Mrs. Daniel Saidenberg, New York.

76. ACROBATS WITH A WHEEL. (LES ACROBATES À LA ROUE). 1952. Ink, 19⅝ x 23¾".
Collection L. G. Clayeux, Paris.

77. ACROBAT WITH BIRD. (L'ACROBATE À L'OISEAU). 1952. Ink, 9 x 9½".
Collection Aimé Maeght, Paris.

78. ACROBATS AND MUSICIANS. (LES ACROBATES ET LES MUSICIANS). 1953. Ink, 24½ x 30".
Collection Aimé Maeght, Paris.

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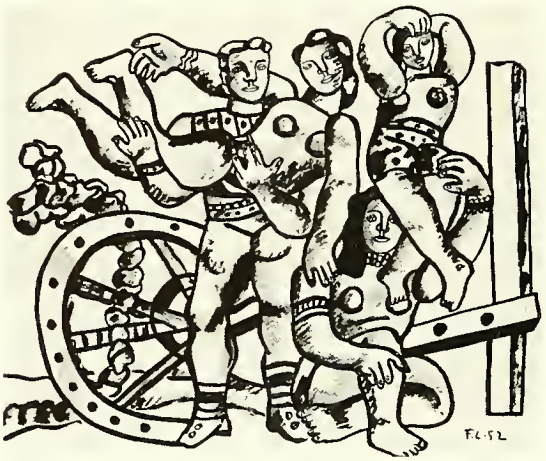

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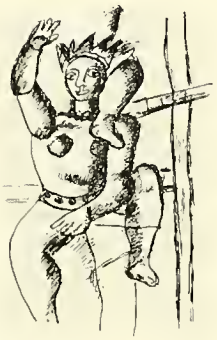

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111a. The Great Parade. 1954. (detail) Collection Aimé Maeght, Paris. *(complete final version on page 12)*

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